## Amelia Bingham in Fanny Davenport's Role and Armor

BY FRANKLIN FYLES.

tales of the stage is that the news-paper critics killed Fanny Davenport by saying she was ludicrous in the armor of Joan of Arc; that the shafts of ridicule penetrated the enclosure, plerced the fat of the actress and punctured the heart of the woman; that the burning of Joan was not less mortal than the roasting of Fanny.

The truth is that, as the drama she used was worthless, there was nothing out in Brooklyn without him. The The truth is that, as the drama she used was worthless, there was nothing to save its principal figure from being an object of mirth instead of an impressive personage from history. Miss Davenport's beauty had for many years been extolled without stint, and no doubt a change of view regarding it astonished and tortured her; but I don't believe it killed her, as William A. Brady declared in his recent curtain lectures to the critics, for she wasn't ruined in pride or purse, and she died eminent and wealthy.

Fanny Davenport and her Joan of Arc are recalled by Amelia Bingham and her Joan of Arc. Amelia has been out of your sight this season, but we have had her here as the leader of a Proctor stock company in the theatre where Fanny was similarly employed by Augustin Daly, and when Fanny subsequently appeared as Joan. This is the thirty-fifth and last week of Amelia's engagement at a thousand dollars each. I accept the asserted figures because they don't seem under the same and the Model." Brooklyn without him. The but in Brooklyn without him. The birth notice that I gave it in this correspondence was almost oblituary, too, for in a week the play looked dead and laid out for burial. It had lacked a comedian with comic facility like Goodwin's, and now that he acts its rich fellow, who buys the whole output of a painter's, sculptor's and composer's studio, to exploit it all as his own works of versatile genius, the deferred laughter is abundant.

The uncertainties of the stage are shown in this case of Goodwin and "The Genius and the Model." After rejecting the play, the actor failed with "The Beauty and the Barge" in New York

subsequently appeared as Joan. This is the thirty-fifth and last week of Amelia's engagement at a thousand dollars each. I accept the asserted figures because they don't seem unlikely. While it is true that some of the actress' enterprises had not been prosperous, she still was well up promote the farce's studio, wins the half and the farce's studio, wins the half are actressed as in-cidental to the experiment. Goodwin had in his London company a superlatively beautiful Alexandria Carlisle, and he brought her along to realize the physical perfections of the artist's model, who, in the farce's studio, wins

into a really spectacular new drama-tization of Joan of Arc, which she costumes that Miss Davenport did, the fright at having to fill, literally, the armor in which Miss Davenport had been ridiculed. But I was mistaken. There was to be a surprise. When the battlefield was disclosed, and Joan stood forth in the martial toggery that had made Miss Davenport look like a

Sydney Rosenfeld, in a speech between acts of his new play, "The Optimist," illustrated the trials of an opening performance with an anecdote. He said that, going from New York to Boston by steamer, and when rounding famous Point Judith in a storm, the passengers were tossed and tumbled in their berths.

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"Really, you know," he heard an opening performance with an anecdote. He said that, going from New York to Boston by steamer, and when rounding famous Point Judith in a storm. There is a soubrette foxhound in the play—a pretty girl with a tip-tilted nose that looks as though it would quiver at the scent of a roseleaf a mile

And Rosenfeld knew a lot like that. friend's preachment that "it's all for the best," made him a benign bore, where the author had meant him to be cheerfully enjoyable. The oldster took the youngster to a soubette's flat for consolation, however, and there

sunset had settled on the boy's law office. It was in the gloaming. He turned on the electric light, and therewould you believe it if you didn't know me to be almost abnormally there stood a hitherto unstill is a clever, scholarly and actable of value. Mrs. Fiske uses it at several matinees only, the rest of the bill being made up of "A Light from St. Agnes" and not remarkable for anything else, and "The Eyes of the Heart," short pieces of her own writing, but in which are turned on the boy's law would now be the laughing stood. turned on the electric light, and therewould you believe it if you didn't know me to be almost abnormally truthful?—there stood a hitherto unseen and unmentioned character in the play! It just shows what any one of us might find at night if we were to suddenly illumine our third-floor back. What was more, the unexpected addition of the cast of "The Optimist" turned out to be a full-fledged "opposite" to the hero—that is to say, his affinity—sprung Minerva-like from the head of Jove Rosenfeld. She cleared and cleaned up the muss in the boy's affairs in a jiffy, and was a brand new expedient in stagecraft. Wallace Eddinger plays the blonde darling. He is the only youthful actor I know of who has had twenty years of training on the stage. We are often told that by the time an actress has had enough experience to portray Juliet she is too old to look right. It is so with the young heroes of the drama. But while other boys were playing hockey, or hookey, Wallie Eddinger was playing Little Loof Fauntleroy; so now he might play Buster Brown with the facility of Jefferson in Rip Yam Winkle. Seriously, Eddinger's brilliant performance of the boy with a chameleon heart saves situations in

York, April 27 .- One of the "The Optimist" that otherwise would

Two sons of the late Henry C. De-

prosperous, she still was well up professionally, and personally she had a social vogue to make her valuable at the head of a cut-rate local com-Well, for Amelia Bingham's quittance week Proctor agreed to put her sure first six "Florodora" show girls, and was additionally distinguished through getting and divorcing a rich tization of Joan of Arc, which she might use on a tour next season. The play is a patchwork by Lawrence Kasston of earlier ones, and calls for no description, as it contains no novelty. A salient fact, however, is that Miss Bingham is wearing the veritable costumes that Miss Davenport did, the whole Davenport outfit having been procured. In the first performance she just would be the model of Goodwin was nervously unsteady, but I thought it came less from the unreadiness of a hasty stock production than from fright at having to fill, literally, the poses proudly in the play

stood forth in the martial toggery that had made Miss Davenport look like a quarter-ton can of beef, Miss Bingham was a plump, yet shapely, woman, giving a suggestion that the armor consisted of electroplating acquired by a dip in a chemical solution.

The artful Miss Bingham wears the artistic Miss Davenport's sheath of metal, to be sure, but she has had its torso cut and fitted like a tailor-made coat. So, while this Joan in martial gear is curvilinear with Miss Bingham's amplitude, she is no Faltaff in cumbrous armor. With a mass of yetlow hair escaping from her helmet, and her glittering arms and legs tapering to No. 6 gauntlets and No. 3 shoes, she is a new Pauline Markham leading a march of amazons.

named play which a Chicagoan wrote, and accused Rostand and Coquelin of stealing to make "Cyrano de Bergerac." Nor has it any resemblance to "A Corner in Corn," which Tim Murphy is in litigation over. "The Mayor of Cornville" is all original, with the author's purpose to show that a man may be a true Christian religionist without ever entering a Christian church. Hoyt in "A Temperance Town" gave all the saving graces to tiplers and none to the abstainers. To his way of thinking, a prohibitionist was necessarily and invariably a hypocrite. But Barbour is not prejudiced like that. His virtuous hero is accused by the church people of a mid-western village of being a debaucher of women, a robber of the town treasury and a murderer by homicidal heredity, before he is found entitled. a murderer by homicidal heredity, be-fore he is found out to be bound hea-

"Really, you know," he heard an Englishman complain piteously to the steward. "there might be a less terrifying way to get to Boston!"

nose that looks as though it would quiver at the scent of a roseleaf a mile away. And she had to stick that delicate little nose into the plot. She smelt perfume on a handkerchief that a bad perfume on a handkerchief that a bad left in a midnight scenare. As long as he stuck to being funny woman had left in a midnight seance in "The Optimist," it was a rollicking comedy, but when he became philosophical the play got to be heavily
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scent, followed it to a church sociable, friend of a young lawyer, who loved sniffed at the sisters and finally smelt the fiancee of another fellow, and the out the guilty one.

Other short plays than farces for

vaudeville are of small account in American theatres. Novelettes get into publication frequently, but dramalettes into performances hardly ever. It is an out-of-the-way coincidence, there-girl's rooms was at least funny. Two sportive old men—one of whom said he had thought of marriage as a full stop, but found it only a semicolon sportive old men—one of whom said he had thought of marriage as a full stop, but found it only a semicolom-fooled with slangy sirens of the comtopera stage. They belonged to the company of "The Little Volcano," and one of them, who had the title role, described her costume as being lavalike gauze. It was through that merry creature, incited by the optimist, that the blonde and boysis sufferer found surcease from his marry-in-haste love.

The odds were even on the original sweetheart and the ensuing souhertte, when the third act started. Then an unexpected and irregular entry dashed into the race and won the stake, which consisted of the prize blonde darling boy. This surprising interloper—prettily vivacious in the person of Consulted by the surface of the gap between "society" and the stage—was a sure winner. There were two farewell interviews for the boy—one with his earlier wedded-but-no-wife girl in handsome furs, and the other with the soubrette appropriately said, with a touch of Ibsen: "Let us have light," A crushed strawberry sunset had settled on, the boy's law offlice. It was in the gloaming. He come talking among themselves would now be the laughing stock of such contents and the content of the Wilderness, so actuated by his well known ache for serious consideration. He consents to get rich by set lauted by the woll known ache for serious consideration. He consents to get rich by set lauted but in the consents to get rich by set lauted by the wild known ache for serious consideration. He consents to get rich by sole with swell known ache for serious consideration. He consents to get rich by set lauted but in the multaneously. Wilson is actuated by his well known ache for serious consideration. He consents to get rich by selling a funny man, yet every clown sale turns have tis well known ache for serious consideration. He consents to get rich by selling a funny man, yet every clown date tist in the multineously. Wilson is actuated by him consents to get rich by selling a funny man, yet every clown the

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The name we select must be one that we can copyright or register, and therefore no proper names may be used. No dictionary names will do either except as descriptive of a certain quality of this beer such as "Velvet" or "Silk" to indicate its smoothness. The name must be short, easily pronounced and suggestive. No names ending in "ine" will be considered.

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Any stock upon which this assessment may remain unpaid on Thursday, the 24th day of May, 1906, will be delinquent and advertised for sale at public auction, and unless payment is made before, will be sold on Tuesday, the 12th day of June, 1906, at 1 o'clock p. m., at the company's offices, to pay the delinquent assessment thereon, together with the cost of advertising and expense of sale. NEW RED WING MINING COMtising and expense of sale.

F. M. OREM, Secretary.

305-9 Auerbach Bldg.

First publication April 22, 1906.

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K. M. HARRIS, Secretary.
Office 156 South Main St., Salt Lake City, Utah.

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